

Cheers!

have the best readers!

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

record research

ISSUE 233/4
Feb. 1988
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the H³ chrono-matrix file!
Part 29 *Harold H. Hartel* (see page 8)

Spivey Records (see page 24)

JAZZ - The New York Scene is back!
(see page 24)

LEE WILEY by LEN SELK

LIBERTY

LEE WILEY ALBUM
COLE PORTER SONGS

IMS-10038

Long-Playing 33 1/3" Record

(see page 6)

RAGGING the CLASSICS
JOHN SAM LEWIS

Francis Macmillen

(Part 3 - concluded) see page 12

**** FOUR WORD REVIEW ****
by LK

VICTOR RECORD

Chopin's Nocturne in E Flat
Alex. Heifetz
1669

(see page 3)

IMPERIAL

MATRICES from Cedric J. Hayes (see page 10)

(SECOND GO AROUND!)
mxs. Part 2.....

BILL BENNETT 15000 SERIES
Part Four (see page 13)

Capitol

GIRLS WERE MADE TO TAKE CARE OF BOYS
(Ralph Blane)
From the Warner Bros. Picture
"Once Upon a Time in the West"
JO STAFFORD & GORDON MACRAE
With Orchestra
15270

Carl Kendziora
THE COBWEBS

111 (see page 7)

ELECTRIC PHONOGRAPH CORPORATION, New York

HOME AGAIN BLUES
BERLIN-AKST
FOX TROT
1003
BENNIE KRUGER'S ORCHESTRA

DISCOING IN
GEORGE BLACKER

(see page 2)

Laurel & Hardy, Champion and Brunswick 38000

DIGGIN' THE GROOVES
BOB DAVENPORT
(see page 24)

TOTEM

FRASE - ABRAMS
corrections and additions to Brian Rust's
THE AMERICAN DANCE BAND DISCOGRAPHY
1917-1942
Volume 2
Lange to Zurke
(see page 14)



GEORGIA GIBBS

PSST—HAVE YOU HEARD THE Latest

MERCURY RECORDS

5000 SERIES

Compiled By ED NOVITSKY



XAVIER CUGAT



EDDY HOWARD



PATTI PAGE



VIC DAMONE



RICHARD HAYMAN



JAN AUGUST



RICHARD HAYES



FRANKIE LAINE



RUSTY DRAPER



SOPHIE TUCKER



RALPH MARTERIE

(turn to page 1)

DISCO-ING IN GEORGE BLACKER

ODDS AND ENDS TIME — AGAIN!

ADDITION TO THE LAUREL & HARDY DISCOGRAPHY

Any collector of personality records knows that Stan Laurel and Oliver Hardy made just one 78 rpm record: Columbia (E) DX 370. Several LP's containing excerpts from movie soundtracks (and a few complete soundtracks) are also available. One LP, Radiola MR-1104, offers, among other things (not least the soundtrack of the telecast of "This is Your Life"), a comic sketch entitled "The Marriage of Stan Laurel", in which Patsey Moran played the bride-to-be and Edgar (Slow Burn) Kennedy was an irascible justice of the peace, yanked from his slumbers at 3 A.M. to marry them in Las Vegas. Years before I got the LP, I bought two 12-inch acetate discs from someone in California, one of which contained the same sketch as is heard on the Radiola LP; the second was a dub of Columbia (E) DX 370. The sketch was obviously performed before an audience, and seemed to be art of a radio broadcast. I wondered for some time what show the sketch came from, but I was told a few years ago (still some time after buying the acetates) that the real story was somewhat different. Details were a bit vague, but essentially it came to this: sometime in either 1940 or '41, a Laurel and Hardy radio series was under consideration. Some sort of audition sample was desired to play for prospective sponsors, so one evening, after a 30-minute network show had been put on (network and program unknown), the audience were invited to keep their seats for a special presentation. Laurel and Hardy, with Moran and Kennedy, came into the studio and performed the sketch; instead of its being sent out along the network lines, it was piped into a disc recorder, and a 16" acetate was made. The radio series failed to materialize for some reason, but the acetate survived long enough to be dubbed to the 12-inch acetate I bought so long ago and to be made part of Radiola MR-1104.

Several months ago, I received an auction list devoted exclusively to 16-inch transcriptions, mostly AFRS (Armed Forces Radio Service), among which was listed a "Mail Call" show containing a sketch by Laurel and Hardy. That reminded me that I had once seen a 16" ET with Laurel & Hardy on it in a list circulated by Wally Heider when he did business as "Transcriptions". I can't remember just how long ago that was, and I'll bet Wally doesn't care to be reminded of it now.... Be that as it may, I decided to bid generously on this "Mail Call" disc; my reasoning was that if the story about the closed-circuit recording was incorrect after all (and its very vagueness of detail made me a bit suspicious), this was very probably the source recording, and worth owning for that reason. My bid was successful, I sent off my check and in due course the transcription arrived. I opened the package, removed the disc and put it on my turntable, thanking my lucky stars that I now have solid-state audio gear, so don't have to wait for tubes to warm up. You may well imagine my astonishment at discovering, as the transcription played, that I was hearing "The Wedding of Stan Laurel", all right, but in an obviously different performance, which deviated from the "closed-circuit" recording in several minor but noticeable ways! There can be no doubt that the sketch was done twice, and apparently a minimum of two years later. If anyone wants to watch for a copy of the ET, he should look for "Mail Call" Program 66 of Series H-1. The master numbers (which date the disc, by the way) are HD3 MM 8472-1/8473-1.

Champion - Correction and Quizzical Query

Refer to RR 169/70

Jim Hibbits of Sylvania, Ohio has brought an error in the Champion catalog listing to my attention. I must have had the cluck-eyed curse when looking up the master, because a session by Joe Candullo was listed just above. The entry for Champion 15177-A should read as follows:

X266B Blowin' the Blues Away" Bobby Jones & his New Yorkers (Al Gentile and the Americanas)

For Champion 15194, I found side B listed as bearing master HAX 397A ("I Love to Baby You" by Fred Rich & his Times Square Orchestra). The HA prefix indicates that the master is acoustic -- an oddity in itself, for this reason: for some reason and at Lord-knows-whose request, the New York studio cut a series of sessions in which alternate sets of acoustic and electrical takes were made of certain titles falling within masters X362 and X406. This treatment was accorded only to selected sessions by R. v. J.M. Gates (X362-X369), Harry Rollock's Blue Diamonds (X370-X371), Nathan Glantz's Orchestra playing two Spanish dance numbers (X388 and X389), Fred Rich's Orchestra (X396-X398), The Arabian Knights (X399-X400), Jack Kaufman (X401 & X402), The Peerless Four (X403-X404) and the Five Harmoniacs (X405-X406). This desire to compare acoustic and electrical performances seems odd, considering that the studio had gone electric, so far as can be determined, at master X253.... Reverting to the Fred Rich side on Champion 15194-B: I wasn't greatly surprised to see, when I transcribed the Champion listing, that the acoustic master had been listed for it, because I'd encountered the title on a Challenge disc (whose catalog number eludes me now, and I can find no indication that it was issued on that label). The Challenge was acoustic, BUT the Champion—at least, my copy of it—is electric, the indication to the contrary on the factory-typed catalog sheets notwithstanding. To compound the confusion, Gemett 6015A, the Electrobeam issue of the title, uses the electrical take; according to the Electrobeam catalog listing, the electrical take, GEX 397—is used thereon. Now you know why discographers go nuts prematurely. Wubba wu bba wubba wubba.....

Brunswick 38000's masters lived on

It has been stated and is well known that when ARC took over Brunswick, all ARC-cut masters assigned to the label were numbered in ARC's own series, and the Brunswick master series, which had reached about 37600 by December, 1931, lapsed into limbo. I prefer not to speculate on whether the early Decca master number series beginning at 38352 (per Rust's ARLB) is a continuation of the Brunswick series; could be, but I'm not betting the rent money..... Be that as it may, it looks as if ARC did keep the 38000's series going for a time, but only for 16-inch radio transcriptions. I recently bought two of these: programs 66 and 67 of a series called "Front Page Drama" (the "American Weekly" program for the "American Weekly" magazine, sponsored by Hearst Newspapers). The sleeves in which I got the discs were dated midsummer of 1934. Regardless of the accuracy of those dates, the labels of the ET's give the address of Brunswick's recording laboratories as 799 7th Avenue, New York, so the discs are definitely ARC products. The master numbers are:

38258 (Pgm. 66)
38261 (Pgm. 67)

I bought them as radio curios and lo and behold, a discographical discovery pops up! Am I never to escape them???

Another Four Word Review "RR recommends 'em highly"!

THE ENCYCLOPEDIA OF VICTOR RECORDINGS

Matrix Series: 1 through 4999

The Victor Talking Machine Company,
24 April 1903 to 7 January 1908

Compiled by Ted Fagan
and William R. Moran

THE ENCYCLOPEDIA OF VICTOR RECORDINGS
Matrix Series: 1 through 4999; The Victor Talking Machine Company,
24 April 1903 to 7 January 1908
Compiled by Ted Fagan and William R. Moran

Record collectors, archivists, and music historians will welcome the second volume of *The Encyclopedia of Victor Recordings*, bringing the history and comprehensive catalog of the recorded products of the Victor Talking Machine Company through the year 1907, when the matrix numbering system, inaugurated in April 1903, reached number 4999. Of immense importance to twentieth-century musical and recording history, this volume gives full details of all Victor recordings made during this period, including the early records of such artists as Caruso, Melba, Schumann-Heink, Farrar, Scotti, Homer, Sembrich, Calve, Gadsby, Plancon, and many others. Also included are popular recordings of songs, light opera, music hall personalities, bands such as Sousa's, dance records, and more. This discography, which is based on the original recording ledgers of the company and augmented by extensive research in rare Victor publications, catalogs, bulletins, and correspondence, as well as by information from collectors and archivists, represents the only systematic cataloging of these rare recordings attempted to date.

In their introduction, the compilers describe the innovations and restructuring of operations that enabled Victor to achieve high quality in these early acoustic recordings. They explain the matrix numbering system adopted in 1903, discussing the confusion resulting from Victor's practice of retaining the original catalog numbers for later improved pressings, discs of varying sizes, and even—in some cases—subsequent recordings of a selection by a different artist.

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Figure 1. A typical seven-inch VICTOR label of the 1903-1904 period, with gold lettering printed on black paper, recorded on 13 January 1904. Matrix A-902-1.



Figure 2. A ten-inch MONARCH Black Seal label, recorded 5 October 1904, that was advanced to Red Seal status in May 1906 (see figure 16). Matrix B-1734-1.



Figure 3. A typical twelve-inch DE LUXE Black Seal label, recorded 8 June 1903(7). Matrix C-189 (OS)-1.

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144/5 146/7 148 149/50 151/2 153/4
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167/8 169/70 171/2 173/4 175/6 177/8
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record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS

65 GRAND AVENUE, BROOKLYN, N. Y. 11205

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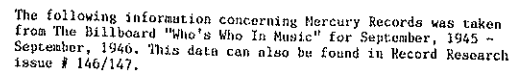
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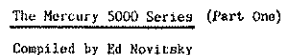
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Special acknowledgement and thanks go to Polygram Records for their courtesy and assistance in supplying the necessary information needed in researching this record series.



The 5000 Series was the first major record series issued by Mercury Records. Both the 2000 and 3000 Series were short-lived, each with less than 100 issues. The 5000 Series was a popular series, but also featured some country-western artists. It ran from Sept. 1946 to Sept. 1952 ending with issue # 5912. The early 78 rpm issues (# 5000 to about # 5100) had "CELEBRITY SERIES" printed on the label. This was then changed to "POPULAR SERIES". At about issue # 5271 the records began to be made out of "Merco" non-breakable plastic. Somewhere between issues # 5860 to # 5900 the 78 rpm issues began using the matrix prefix YB on the label, with YB, YBF, or with YW, YWF, or YWY on the run-off area. The 45 rpm issues used the matrix prefix YW on the label, with YW, YWF, or YWY on the run-off area. The other numbers in the run-off area do not appear to be the 'take' numbers. The compiler welcomes any additions, corrections and comments to this listing and can be reached at 875 Strand Dr., Weutagh, N.Y. 11793.

Notes : The (T-____) matrix numbers in the listing refer to the original Majestic master numbers. There are additional Majestic master numbers which are not included in my listing. They can be found by checking against Bob Porter's great Majestic label research project which was compiled in Record Research issues # 157 thru # 168.

The C-_____ matrix numbers in the listing refer to the Norman Granz' Clef series master numbers.

Thanks go to Michel Ruppli for his assistance with some of the additions and corrections

1946		
5001	JACK FINA	BUMBLE BOOGIE
		NOW AND FOREVER
5002	JAYNE WALTON	WHEN I LOST YOU
		CHIAPANECAS
5003	FRANK E LAINE	SEPTEMBER IN THE RAIN
		AIN'T THAT JUST LIKE A WOMAN
5004	SUNNY SKYLAR	LAST NIGHT ON THE BACK PORCH
		THE BEST MAN
5005	JERRY GRAY	RUSSIAN PATROL (Part 1)
		RUSSIAN PATROL (Part 2)
5006	TITO GUIZAR	HE LIKES IT!, SHE LIKES IT!
		I'LL NEVER LOVE AGAIN
5007	FRANKIE LAINE	THAT'S MY DESIRE
		BY THE RIVER SAINTE MARIE

5009 ERROL GARNER	FRANTONALITY WHERE OR WHEN
5009 ALBERT AMMONS	DEEP IN THE HEART OF TEXAS BOOGIE SWEET PATOOTIE BOOGIE
5010 ROSE MARIE	ON MARIA OPEN UP THAT DOOR MAMA
5011 STEVE GIBSON & THE RED CAPS	BLESS YOU YOU CAN'T SEE THE SUN WHEN YOU'RE CRYIN'

1947

5012 JACK FINA	HUNGARIAN KIMPSODY
5013 LEN CLEARY	IT'S WAY PAST MY BEDTIME
	MAPLE LEAF RAG
5014 LEN CLEARY	TWELFTH STREET RAG
	RUSSIAN RAG
	TIGER RAG
5015 JERRY GRAY	ANVIL CHORUS
FRANKIE LAINE	TEXAS AND PACIFIC
5016 "TWO TON" BAKER	I GOTTA GAL I LOVE
	MANAGUA, NICARAGUA
5017 "TWO TON" BAKER	EVERYBODY HAS A LAUGHING PLACE
	UNCLE REMUS SAID
5018 FRANKIE LAINE	A SUNDAY KIND OF LOVE
	WHO CARES WHAT PEOPLE SAY
5019 HARRY BARBITT & CONNIE HAINES	THE EGG AND I
5020 SUNNY SKYLAR	WHEN AM I GONNA KISS YOU GOOD MORNING
	20 MANY TIMES
	I RISE TO TELL MY DETERMINATION

5021 JACK PANA	MAYBE YOU'LL BE THERE THAT'S WHERE I CAME IN
5022 BUDDY RICH	DATELESS BROWN DESPERATE DESMOND
5023 ROSE MARIE	CHEN' A 'LUNA (THERE'S A MOON) MY MAMA SAYS NO NO
5024 BUDDY MORROW	LULLABY SMOKE GETS IN YOUR EYES
5025 CHUCK POSTER	I USED TO WORK IN CHICAGO ROLL IT OVER
5026 CONNIE HAINES	CALIFORNIA SUNBEAM IF I HAD YOU
5027 TONY MARTIN	ALL THE THINGS YOU ARE MAKE BELIEVE
5028 FRANKIE LAINE	I MAY BE WRONG STAY AS SWEET AS YOU ARE
5029 TONY MARTIN	SONATA YEARS AND YEARS AGO
5030 TONY MARTIN	GUILTY DREAMLAND RENDEZVOUS
5030 TONY MARTIN	AS YOU DESIRE ME GUILTY
5031 TONY MARTIN	A GAL IN CALICO AS YOU DESIRE ME
5031 TONY MARTIN	A GAL IN CALICO DREAMLAND RENDEZVOUS
5032 TONY MARTIN	AND THEN IT'S HEAVEN RUMORS ARE FLYING
5033 TONY MARTIN	I'LL SEE YOU IN MY DREAMS TO EACH HIS OWN
5034 TONY MARTIN	I DON'T KNOW WHY WITHOUT YOU
5035 GLEN GRAY	MIDNIGHT MASQUERADE SPEAKING OF ANGELS
5036 TONY MARTIN	DREAMS ARE A DIME A DOZEN I MISS THAT FEELING

5038 JOSE MELIS	KEYBOARD KAPERS	
	STARDUST	
5039 "TWO TON" BAKER	AULD LANG SYNE	
	HAPPY BIRTHDAY TO YOU	
5040A BOBBY TRUE TRIO	I WANT TO THANK YOU POLKS	
B MILTON DELUGG	IN A PERSIAN MARKET	
5041 GLEN GRAY	NECESSITY	
	TIME AFTER TIME	
5042 TONY MARTIN	I KISS YOUR HAND MADAM	
	I NEVER LOVED ANYONE	
5043 BUDDY RICH	IT'S ABOUT TIME	
	RICH-UAL FIRE DANCE	
5044 JACK FINA	CHIANGO	
	DREAM SONATA	
5045 JOSE MELIS	MAMA INEZ	
	PASSION ORIENTALE	
5045 JOSE MELIS	I AM INEZ	(listing & m
	PASSION ORIENTALE	" "

5047 JACK FINA	KITTEN ON THE KEYS RHAPSODY IN BLUE
5048 FRANKIE LAINE	ALL OF ME MAM'SELLE
5049 JOHN LAURENZ	HERE WE ARE THERE IS NO GREATER LOVE
5050 JACK FINA	STELLA BY STARLIGHT WE KNEW IT ALL THE TIME
5051 TONY MARTIN	IF I LOVE AGAIN WOULD YOU BELIEVE ME
5052 TED WEEMS	PEG O' MY HEART VIOLETS
5053 VIC DAMONE	I HAVE BUT ONE HEART IVY
5054 DEL COURTNEY	JOSEPHINE HAWAIIAN WAR CHANT
5055 "TWO TON" BAKER	CHICK-A-BIDDY BOOGIE KOKOMO, INDIANA
5056 VIC DAMONE	ANGELA MIA YOU DO
5057 FRANCES LANGFORD	PLEASE DON'T PLAY NUMBER SIX TONIGHT PRETTY SOON

MERCURY 5000 SERIES - NOVITSKY (cont'd)

	1947
5058 "TWO TON" BAKER	A CHOCOLATE SUNDAY ON A SATURDAY NIGHT
5059 FRANKIE LAINE	BLOOP BLEEP BY THE LIGHT OF THE STARS
5060 JOHN LAURENZ	KISS ME AGAIN AUF WIEDERSEHN
PATTI PAGE	WHEN I WRITE MY SONG EVERY SO OFTEN
5062 TED WEEMS	WHAT EVERY WOMAN KNOWS MICKEY
5063 PATTI PAGE	THE MARTINS AND THE COYS CAN'T HELP LOVIN' THAT MAN OF MINE
5064 FRANKIE LAINE	I'VE GOT SOME FORGETTING TO DO PUT YOURSELF IN MY PLACE BABY
5065 VIC DAMONE	TWO LOVES HAVE I COME BACK TO SORRENTO
5066 "TWO TON" BAKER	FOR ONCE IN YOUR LIFE I'M A LONELY LITTLE PETUNIA
5067 "TWO TON" BAKER	NEAR YOU CIVILIZATION
5068 ART KASSEL	DANGERS IN LOVE THE ECHO SAID NO
5069 JOHN LAURENZ	WUFFENPOOF SONG HOW SOON
5070 JOSE MELIS	YOU CALL IT MADNESS CUMANA
5071 LIBBY HOLMAN	DON'T YOU LOVE ME ANYMORE BODY AND SOUL
5072 VIC DAMONE	SOMETHING TO REMEMBER YOU BY I'LL ALWAYS BE IN LOVE WITH YOU
5073 BOBBY TRUE TRIO	MUSIC FROM BEYOND THE MOON POOR BUTTERFLY
5074 VIC DAMONE	WHY SHOULD I CRY OVER YOU ? AVE MARIA
5075 JERRY SHELTON	SILENT NIGHT BALLERINA
	THE STARS WILL REMEMBER
5076 JERRY SHELTON	SENTIMENTAL RHAPSODY SO FAR
5077 ART KASSEL	OH! WHAT I KNOW ABOUT YOU WINTER WONDERLAND
5078 PATTI PAGE	I FEEL SO SMOOCHIE I'M SORRY I DIDN'T SAY I'M SORRY
5079 "TWO TON" BAKER	TOO FAT POLKA WITH A HEY AND A HI AND A HO HO HO
5080 HARRY COOL	I WOULDN'T BE SURPRISED PASS THAT PEACE PIPE
5081 TED WEEMS	AT THE CANDLELIGHT CAFE THE SECRETARY SONG
5082 SNOOKY LANSON	WHY DOES IT HAVE TO RAIN ON SUNDAY YOU'RE TOO DANGEROUS CHERIE
5083 "TWO TON" BAKER	I'M A LONELY LITTLE PETUNIA THE COCONUT SONG
5084 JOSE MELIS	DON'T CALL IT LOVE JUNGLE RHUMBA
CHUCK FOSTER	FOGGY, FOGGY DEW MY COUSIN LOUELLA
JOHN LAURENZ	I UNDERSTAND THE TREASURE OF SIERRA MADRE
5087 PATTI PAGE	THE FIRST TIME I KISSED YOU THERE'S A MAN IN MY LIFE
5088 ART KASSEL	IN A LITTLE BOOK SHOP I'VE GOT A FEELING I'M FALLING
5089 SNOOKY LANSON	PIANISSIMO YOU CAN'T MAKE MONEY DREAMING
5090 VIC DAMONE	I'LL DANCE AT YOUR WEDDING SERENADE OF THE BELLS
5091 FRANKIE LAINE	SHINE WE'LL BE TOGETHER AGAIN
5092 VIC DAMONE	AN OLD SOMBRERO TERESA
5093 JOHN LAURENZ	ALL DRESSED UP IN A BROKEN HEART THE THINGS YOU LEFT IN MY HEART
5094 JERRY SHELTON	I'LL MAKE UP FOR EVERYTHING LOVE STAR MOON

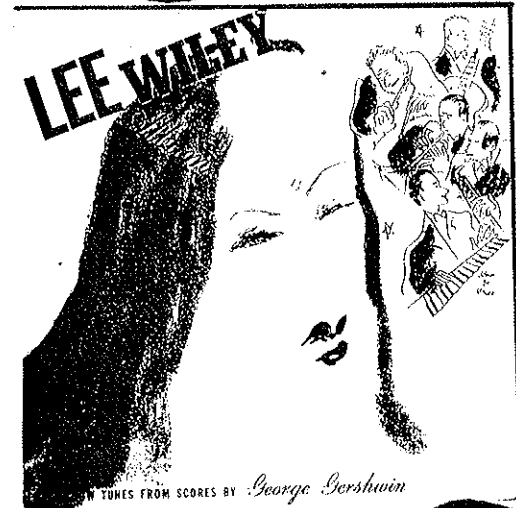
5095 FRANCES LANGFORD	PASSING FANCY TIME ON MY HANDS
5096 FRANKIE LAINE	BUT BEAUTIFUL I'VE ONLY MYSELF TO BLAME
5097 TED WEEMS	I'M A-COMIN' A-COURTIN' CORABELLE YOU DON'T HAVE TO KNOW THE LANGUAGE
5098 PATTI PAGE	IT'S THE BLUEST KIND OF BLUES YOU TURNED THE TABLES ON ME
5099 JOHN LAURENZ	JUST ABOUT THIS TIME LAST NIGHT SERENADE
5100 UPTOWN STRING BAND	I'M LOOKING OVER A FOUR LEAF CLOVER MY LITTLE GIRL
5101	
5102 ROSE MARIE	CHIDABEE, CHIDABEE, CHIDABEE ROMO, THE ROMEO OF ROME
5103 LES PAUL TRIO & CLANCY HAYES	MY EXTRAORDINARY GAL NOW IS THE HOUR
5104 VIC DAMONE	LOVE IS SO TERRIFIC THOUGHTLESS
5105 FRANKIE LAINE	I'M LOOKING OVER A FOUR LEAF CLOVER MONDAY-AGAIN
5106 JAN AUGUST	INTERMEZZO OYE NEGRE
5107 VIC DAMONE	THAT FEATHERY FEELING WORRY, WORRY, WORRY
5108 JERRY SHELTON	BIG BRASS BAND FROM BRAZIL DREAMY LULLABY
5099 SNOOKY LANSON	DREAM GIRL BEG YOUR PARDON

5110	ART KASSEL	DOODLE-DOO-DOO	1701
832	5111 BOBBY TRUE TRIO	IF THAT PHONE EVER RINGS	1701
833		MARY LOU	1414
867	5112 JAN AUGUST	RAGGEDY BUT RIGHT	1060
868		MISIRILOU	1399
870	5113 TED WEEMS	ZIGZUNER	1396
869		CIRIBIRIBIN	1470
909	5114 FRANKIE LAINE	SALLY WON'T YOU COME BACK	1468
910		THAT AIN'T RIGHT	1214
939	5115 JOHN LAURENZ	MAY I NEVER LOVE AGAIN	1431
938		I WISH I KNEW THE NAME OF THE GIRL IN MY DREAMS	1257
912	5116 CHUCK FOSTER	OH HOW I MISS YOU TONIGHT	1066
911		LITTLE GIRL	1127
899	5117 HARRY BABBITT	GILLY GILLY WISH WASH	1449
900		YOU WERE MEANT FOR ME	405
951	5118 CLYDE MCCOY	SUNNY WEATHER	403
950		SUGAR BLUES	1715
957	5119 AQUA STRING BAND	WAY DOWN YONDER IN NEW ORLEANS	1720
958		HEARTBREAKER	1731
960	5120 VIC DAMONE	BYE BYE BLACKBIRD	1732
1024	5121 VIC DAMONE	HAUNTED HEART	1535
1023		TELL ME A STORY	1235
1064	5122 ART KASSEL	MY FAIR LADY	1091
1074	5123 VIC DAMONE	LAROU, LAROU, LILLI BOLERO	1230
1075		FRANKIE AND JOHNNY	1102
1089	5124 SNOOKY LANSON	I'LL NEVER SAY I LOVE YOU	1189
1088		A BOY FROM TEXAS AND A GIRL FROM TENNESSEE	1236
952	5125 CHUCK FOSTER	SPRING IN DECEMBER	1231
1090		THE DREAM PEDDLER	1647
1059	5126 HARRY COOL	WHAT DO I HAVE TO DO TO MAKE YOU LOVE ME (mx. from Suppl.)	11569
1062		DARDANELLA	1450
1083	5127 "TWO TON" BAKER	WHO PUT THAT DREAM IN YOUR EYES	1446
1082		LOVELY LADY	1137
1108	5128 TED WEEMS	MY DARLING	1111
1105		CONFESS	1144
1107	5129 PATTI PAGE	TWELVE O'CLOCK FLIGHT	743
1106	5130 FRANKIE LAINE	PUT 'EM IN A BOX, TIE 'EM WITH A RIBBON AND THROW THEM	885
1101		IN THE DEEP BLUE SEA	1469
1103		BRIDE AND GROOM POLKA	1433
1113	5131 JOSE MELIS	THAT FIVE O'CLOCK FEELING	1278
1116		BABY DON'T BE MAD AT ME	1379
1141	5132 JERRY SHELTON	ELI ELI	1378
1142		MINUET	1478
1112		THAT FIVE O'CLOCK FEELING	1476
1109	5133 LES PAUL TRIO & CLANCY HAYES	MY EXTRAORDINARY GAL	1678
1176	LES PAUL TRIO & FOS CARLING	SUSPICION	1747
1174	5134 JOHN LAURENZ	NATURE BOY	1748
1181		THESE FOOLISH THINGS	1749
1179	5135 VIC DAMONE	I DON'T WANT TO MEET ANY MORE PEOPLE	1394
959		ROSA	1533
1143	5136 CLYDE MCCOY	BABY WHAT YOU DO TO ME	1722
1196		MISSISSIPPI MUD	1726
1197	5137 LES PAUL TRIO & CLANCY HAYES	NOBODY BUT YOU	1681
1128		ON THE STREET OF REGRET	1683
1125	5138 VIC DAMONE	IT'S MAGIC	1750
1065		IT'S YOU OR NO ONE	1751
1250	5139 TED WEEMS	I WONDER WHERE THAT MAN OF MINE HAS WENT	940
1114		HINDUSTAN	1471
1115	5140 JAN AUGUST	HUNGARIAN RHAPSODY	1395
1104		MALAGUENA	1403
1191	5141 SNOOKY LANSON	ONE FOR MY BABY	1645
1180		THE FLOWER SELLER	1675
1182	5142 PATTI PAGE	GOT-TA HAVE MORE MONEY	1489
1232		READY SET GO	1358
1233	5143 FRANKIE LAINE	ALL OF ME	755
1131		WHEN YOU'RE SMILING	1245
1132	5144 JOHN LAURENZ	MY HAPPINESS	1752
1239		SOMEBODY CARES	1753
1248	5145 JERRY SHELTON	BETTER LUCK NEXT TIME	1477
1252		THANKS TO YOU	1618
1251	5146 ART KASSEL	HANKERIN'	1187
1377		I NEVER MET A TEXAN	1188
1376	5147 JERRY GRAY	ANVIL CHORUS	600
		ORANGES AND LEMONS	536
1423	5148 JOHN LAURENZ	A TREE IN THE MEADOW	1754
576		TEA LEAVES	1755
1280	5149 DEE PARKER & THE MINIATURES	MY CURLY HEADED BABY	1743
1130	5150 SNOOKY LANSON	THAT'S THE WAY HE DOES IT	1744
1175		HEARTS WIN, YOU LOSE	1756
1178	5151 "TWO TON" BAKER	LONG AFTER TONIGHT	1676
1327		AN OLD FLAME NEVER DIES	1758
1357	5152 ROSE MARIE	RED'S BACK IN TOWN	1757
1255		CHEAP TOMATOES	1482
1			

U R G E N T (CONTINUED)
 ***send all addenda to ED NOVITSKY, 875 STRANG DRIVE,
 WANTAGH NEW YORK 11793 USA

Songs by

LEE WILEY



TUNES FROM SCORES BY George Gershwin



More Liberty Music Shop LP data coming your way!!!

(cont'd from RR231/2)
Liberty Music Shop
450 MADISON AVE
NEW YORK, N.Y.
(Addenda-Part Eight)
EXPLORATORY DISCOGRAPHICAL RESEARCH
of the
LIBERTY MUSIC SHOP Record

26266-A Sweet And Low Down LMS 1004, M/E 7034, Aud AP-1
26267-A Sam And Delilah as above plus RIC 2002
26268-A My One And Only same issues as 26266-A
26269-A It's Wonderful same issues as 26267-A

New York, November 15, 1939

26270-A I've Got A Crush On You LMS 1004, RIC 2002, M/E 7034, Aud AP-1
26271-A Someone To Watch Over Me same issues as above
26272-A How Long Has This Been Going On same as 26270-A less RIC 2002
26273-A But Not For Me same issues as above

M/E is Wormouth/Evergreen, Aud is Audiophile and RIC is RIC. Blu-Disc is a Jerry Valburn production and Audiophile is now one of George Buck's labels.

New York, April 10, 1940

27150-A Let's Fly Away LMS 1003, Blu-Disc T-1013, M/E 7034, Aud AP-1
27151-1 Let's Do It same as above plus RIC 2002
27152-1 Hot House Rose same as 27150-A
27153-1 Find Me A Primitive Man same as 27151-1
Note: Blu-Disc T-1013 includes alternate takes of all of above four titles.

New York, April 15, 1940

27162-1 Easy To Love LMS 1003, RIC 2002, M/E 7034, Aud AP-1
27163-1 You Do Something To Me same as above
27164-1 Looking At You same as above
27165-2 Why Shouldn't I? same as above

I'm certain I need not add that I would appreciate any additions, comments and/or corrections from your readers.

Len Selk
3200 Netherland Ave.
Riverdale N.Y. 10463

As a dividend to Len Selk for his excellent presentation we have included a rare tintype of Lee which appeared in the 1936 "Radio Personalities" volume edited by Don Rockwell. Always good to add a few more notes on Lee!

• LEE WILEY

Lee Wiley, the young melancholy singer from Fort Gibson, Oklahoma, is one-fourth Cherokee Indian. At thirteen she appeared at the Orpheum Theatre in Muskogee. After studying at the University of Oklahoma and moving to Tulsa, where she sang in concerts, she was sent to New York on a visit.

At the Central Park Casino Leo Reisman discovered her unusual vocal abilities, and she has since been featured steadily on his Pond's programs, interpreting popular songs as though she were talking to someone, an idea of her own which she calls "song dramas." She has also been heard with Paul Whiteman over the NBC air waves. Before the microphone she loses her natural exuberance and becomes so tense that she tears a chiffon handkerchief to shreds at each broadcast.

Miss Wiley is frequently seen cantering along the bridle path in Central Park.

She is co-author of "South in My Soul" and "Any Time, Any Day, Anywhere." Another of her compositions is "My Indian Love Song," which she dedicated to the Campfire Girls and sang at the New York showing of a film depicting her initiation as an honorary member.

LEE WILEY

***** THE LP DISCOGRAPHY *****

of
LEE WILEY

Liberty Music Shop and reissue labels
compiled
by LEN SELK
-photocopies of LP covers and records also
provided by Len Selk-

New York, November 13, 1939

LMS 1004, M/E 7034, Aud AP-1
as above plus RIC 2002
same issues as 26266-A
same issues as 26267-A

New York, November 15, 1939

LMS 1004, RIC 2002, M/E 7034, Aud AP-1
same issues as above
same as 26270-A less RIC 2002
same issues as above

New York, April 10, 1940

LMS 1003, Blu-Disc T-1013, M/E 7034, Aud AP-1
same as above plus RIC 2002
same as 27150-A

New York, April 15, 1940

LMS 1003, RIC 2002, M/E 7034, Aud AP-1
same as above
same as above
same as above

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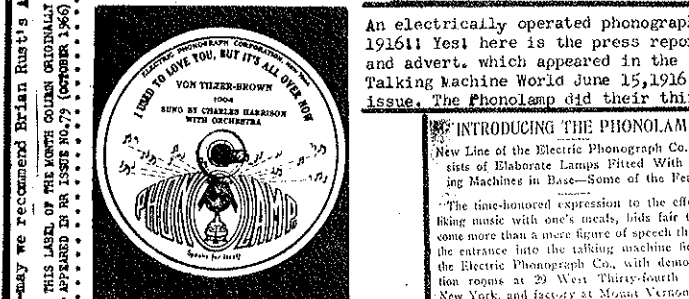
LEE WILEY

Behind the Cobwebs

CARL KENDZIORA

We continue his legacy!
"Label of the Month" reprints.
(cont'd from RR 229/30)

-And now we add further to Carl K's research on the actual instrument.



Label of the Month: This time we have a very obscure Grey Gull-produced label which was made for the Electric Phonograph Corporation of New York. It is quite probable that this company ordered a small quantity of each of the handful of couplings they chose from Grey Gull's catalog just to have some records with their trade name on them to give away with each purchase of one of their unique phonographs. This product was the zany combination electric lamp and mechanical phonograph! It was called a Phonolamp, and, lest anyone doubt that this extraordinary creation actually came into being, let us hasten to add that we've been privileged to see two of them—standing in all their glory in the office of Record Research, whether they were triumphantly borne by Bob Colton and Lenny Kustadt from one of their famous collecting expeditions.

The label, of course, is PHONOLAMP. It has a white label with all printing in very dark blue. The label name is at the bottom with the middle "O" enlarged and containing a picture of the Phonolamp—from whose top, musical notes are represented as issuing. The slogan, "Speaks for itself," is beneath. The top bears the company's name and the titling.

Our example is PHONOLAMP 1004 (first side illustrated) for which the data are: Used To Love You, But It's All Over Now (Von Tilzer-Brown) (1184-C)/Now I Lay Me Down To Sleep (Meyer-Mitchell) (1185-A). Credit for both sides: Sung by Charles Harrison with Orchestra. The masters belong to Grey Gull's earliest series and, thanks to Ed Kirkby, we have an exact recording date -- Feb. 25, 1921--for master 1184. It was originally issued on Grey Gull L-2049, with the same artist credit. 1185--probably cut at the same time, although E.K.'s books do not show the title--was issued on GG L-2049 and GG L-9001, both likewise with the same artist credit.

That there must have been at least eight Phonolamp records in the series is indicated by the catalog number of the highest number we have seen. We have seen only three: 1000, 1004 and 1007. Data follows: 1000 - Underneath The Dixie Moon (Miller-Fazio) (1160-B) as by Ray Miller and His Black and White Melody Boys/Do You Ever Think Of Me (Barnett) (1177-A) as by Al Starita and His Society Orchestra. 1007 - Pretty Kitty Kelly (Pease-Nelson) (1058-C)/Old Pal (Why Don't You Answer Me) (Gerome-Lewis-Young) (1058-C). Both sides as sung by Charles Hart with Orchestra. 1058 was issued on GG L-9005 with the same artist credit. We know of no other issues for 1058, 1160 or 1177, but we do know that 1159 (by Ray Miller also) was issued on GG 1049 and 1178 (by Al Starita also) was issued on GG 1056.

It would appear that Phonolamp is confined to the year 1921. No trademark has been found to be registered. Now how many other Phonolamp issues can we find? Anyone have any?

YES! CARL...! TWO MORE HAVE SURFACED. ONE WAS FOUND AT THE INSTITUTE OF JAZZ STUDIES (RUTGERS (Newark NJ) thanks to director DAN MORGENSTERN's sleuthing! Here are photocopies of the labels: "SPREAD VO' STUFF" has a GREY GULL MATRIX of 1156-C-1-2 and the reverse side, "HOME AGAIN BLUES" has a GG mx. of 1157-0-1-5. INCIDENTALLY THE TWO PHONOLAMPS which were mentioned in Carl's column above went to the Inst. Of Jazz Studies many years ago when MARSHALL STEARNS was its then head. They are on proud display at the present Inst. of Jazz Studies location.

...here is the other one in the collection of ace collector, PHIL SEVERINO of Brooklyn NY. It's PHONOLAMP 1001: PERERA SPANGHINI (GUITARS) - "DREAMY HAWAII" (HAI-7) (WANDERBLOOT) Grey Gull mx. 1225-A-1-3 and the reverse side is "ALONG THE WAY TO WALKIE" (WINTER) (WINTER) 00 mx. 1225-0-2-1.

We can now add to Carl's estimate of the number of Phonolamp issues to 721, thanks to Phil Severino's listing. Phil got another one for us which he is researching, that being Phonolamp 1006... which is currently missing from our listing... Any of our readers are welcome to join in the Phonolamp fun. Light up and find us another listing!



PHONOLAMP

A Perfect Electric Phonograph
And a Perfect Table Lamp
Combined



In order to permit the changing of records and needles, one-half of the base of the lamp is divided into two concentric disks, which may be swung out as desired, and permit of the free access to the interior, which is designed to accommodate all standard records.

The talking machine is operated by means of an improved electric motor, measuring only 1 1/2 inches in height, but which has an even speed and can be easily regulated when desired.

In placing the new "Phonolamp" on the market, the manufacturer claims that there is no practical expense for operation. The lamp itself compares favorably in all ways with those sold solely for their attractive and illuminating giving qualities, and when music is not desired, may be used simply as a table lamp. The same current that runs the lamps is used for the motor which, when in operation, does not interfere with the light. This motor operates on all currents of any cycle.

The "Phonolamp" can be had in a number of original designs at various prices, several of the models being shown in an announcement of the manufacturer on another page, and it is stated that quantity orders may be filled in a very short time.

-from BRIAN RUST (Ref..RR 229/30).. "you may be interested to know that both sides of that weird Sunshine record by the Royal Scotch Highlanders Band were issued here on Parlophone (E-3101 is WOODLARK, CUCKOO AND FROG backed by COCONUT DANCE, E-3102 is THE NIGHTINGALE AND THE FROGS and VIRGINIA SKEDADDLE), and at least one - NIGHTINGALE & FROGS - was issued on Ariel too. I had it once, bashed to hell and cracked. I wonder how Royal and how Scotch the band was? and what - if any - jazz/blues were made in St. Petersburg, Fla. at the same time?"

** And from SHERMAN TOLAN of CLEVELAND HTS., OHIO we have received the following:

"IT'S LIKE TO ADD ONE MORE 'MISTERY' ITEM WITH REFERENCE TO YOUR ARTICLE 'LABEL OF THE MONTH' (CARL K) ON PAGE FIVE OF ISSUE 231/2: NITEBO-1212... both sides by... JOSEPH SAMUELS DANCE ORCHESTRA A-SIDEJENNIFER MOON (41045) B-SIDESWANEE (41044) THE 'B'ALL 'J' WITHOUT THE TOP CROSS BAR ALSO APPEARS IN THE WAX ON EITHER SIDE. ALSO ON THE 'SWANEE' SIDE THERE IS..... 3 A STAMPED IN THE WAX AT THE EXACT 3 O'CLOCK POSITION. ON THE REVERSE SIDE OF 'JENNIFER MOON' THERE APPEARS TO BE 1 I STAMPED INTO THE WAX, BUT I CAN'T BE 100% SURE ON THIS, 'CAUSE WHATEVER THE NUMBERS ARE...PART OF 'EM RUN UNDER THE LABEL!! AND FOR WHATEVER IT'S WORTH TO YOU.... ON NITEBO-1114 BY 'CHARLES HART' THE NUMBERS.... 2 A ARE STAMPED INTO THE WAX ABOUT 11 O'CLOCK POSITION ON 'WHO'LL TAKE THE PLACE OF MARY' SIDE!! ALSO, THERE IS NO 'QUESTION MARK' (?) AFTER THE WORD MANY ON THIS LABEL!! AND ON THE REVERSE SIDE OF 'DADDY YOU'VE BEEN A MOTHER TO ME,' AGAIN I CAN'T BE SURE...BUT IT APPEARS TO BE 1 2 STAMPED INTO THE WAX!! BUT AS PREVIOUSLY STATED, THESE NUMBERS RUN JUST UNDER THE LABEL! YOU'RE RIGHT, THE GROOVES ON BOTH OF THESE RECORDS ARE RATHER IRREGULARLY SPACED!!

.... Sherman Hall daniel. The Nitebo 1212 definitely sells of ANZO. Who pressed 'em? LYRIO PRESSING PLANT?? which was across the street from PATHE/NEUPORT Grand Avenue Brooklyn complex???? This has been a source of conjecture for some time.... Was NITEBO PRESSED IN BROOKLYN and then traveled to PLAIN OHIO

** THE PLAZA MATRIX SERIALIZATION WILL CONTINUE IN OUR NEXT ISSUE! CHEERS!

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(Love)	-76	
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	-1345	
	-593	
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Do)	88-743	
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Prior	-673	
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Jo)	-253	
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(BB)	-297	
(BE)	-153	
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-3	"	
ry Brown	-1387	



IMPERIAL MATRIX LISTING (IM 1 to IM 2000)

compiled by (second go around!)
CEDRIC J. HAYES (PART TWO)

ACKNOWLEDGEMENTS:-Thanks for help received are due to
PETER GIBSON (England) and MICHEL RUPPLI (France), also
JAZZ RECORDS 1942-1962 by JORGEN JEPSEN and BLUES RECORDS
1943-1966 by MIKE LEDBETTER/NEIL SLAVEN

Note:- all master numbers are pre-fixed IM. All issue numbers
shown are Imperial, unless otherwise noted.

Abbreviations:- LA - Los Angeles; NO - New Orleans.

(Continued from RH 231/232) *****

LIL' SON JACKSON. Dallas, Texas. c.1951.	5131,LP9142
281 Mr. Blues	5131,LP9142
282 Time change things	5131,LP9142
283 Tendering blues	5131,LP9142
284 Restless blues	5131,LP9142
285 All alone	5131
MONTE EASTER AND HIS ORCHESTRA. LA. 2nd May, 1951.	5135
286 What's the use	5135
287 I was mad	5135
288 Thomas Avenue blues (Boogie)	5135
289 Sweet lovin' women	5135
290 Blues in the evening	5135
ERNEST ANDERSON AND HIS ORCHESTRA. LA. 16th May, 1951.	5140
291 Travellin' baby	5140
292 Forget about the whole affair	5140
293 Fork chops and mustard greens	5140
294 J. T.'s blues	5140
ERNEST DAVENPORT. ?NO. 16th May, 1951.	5143
295 Gospel hop	5143
296 Prayer meeting	5143
297 A good mother to pray for you	5143
298 Recommending Jesus to you	5143
EDDIE 'GUITAR SLIM' JONES AND HIS PLAYBOYS. NO. 16th May, 1951.	5134
299 Bad luck is on me	5134
(note: IM299 retitled 'Roman troubles' and reissued on Imperial 5278).	
300 New arrival	5134,5310
301 Standin' at the station (Lyn' woman)	5141,5278
302 Cryin' in the morning	5141,5278
ERNEST DAVENPORT. ?NO. 16th May, 1951.	5142,LP9145
303 Briny tears	5142,LP9145
304 Almighty God	5142,LP9145
305 Let us all run to Jesus	5142,LP9145
306 God's on my side	5142,LP9145
RAY LEWIS AND THE FOUR BARS. c.1951.	5154
307 I can't go home	5154
308 Jealous blues	5154
309 Don't you wanna marry me	5154
310 When you were mine	5154
PAT'S DOMINO AND HIS BAND. NO. c.1951.	5136
311 Right from wrong	5136
312 You know I miss you	5167,LP152,LP9040
313 I'll be gone	5167,LP150,LP9038
314 No, no, baby	5130
DAN GRISSOM. LA. 19th June, 1951.	5139
315 King of fools	5139
316 Stars fell on Alabama	5139
317 Remember when	5139
318 Ease my worried mind	5139
LIL' SON JACKSON. Dallas, Texas. c.1951.	5156,5951,LP9142
319 Everybody's blues	5156,5951,LP9142
320 Travellin' woman	5156,5951,LP9142
321 Stop for the red light	5144
322 Aching heart	5144,LP9142
NATHANIEL TERRY. ?Dallas, Texas. c.1951.	5150,IM94000
323 Take it easy	5150,IM94000
324 I don't know why	5150,IM94000
THE HEADONLARKS. c.1951.	5146
325 Raising a ruckus	5146
326 Brother Bill	5146
GOREE CARTER. c.1951.	5152
327 You've got everything	5152
328 Every dog has his day	5152

T-BONE WALKER. LA. c.1951.	5153,LP9116
329 Alimony blues	5153,5832,LP9146
330 Life is too short	5147,LP9098
331 You don't understand	5147,LP9098
(note: IM331 retitled 'Alibi' and reissued on Imperial 5284).	
332 Welcome blues	5147,LP9098
(note: IM332 retitled 'Say pretty baby' and reissued on Imperial 5384).	
333 I got so weary	5161,LP9146,LP9210,
	LP94002,Post 2002
334 You just wanted to use me	5161,LP9146
335 Tell me the reason	5247,LP9098,Post 2002
336 I'm about to lose my mind	5261,LP9116
BILL JOHNSON AND THE STIR CATS. Houston, Texas. 1949. Acquired from Groovy.	5148
337 Squeeze my baby	5148
338 Too late	5148
BILL JOHNSON AND THE STIR CATS. Houston, Texas. 1951. Acquired from Groovy.	5163
339 Tears come falling down	5163
340 Sp happy	5163
JAMES WAYNE. NO. 13th September, 1951.	5151,LP9144
341 When night falls	5151,LP9144
342 Crazy about you	5151
343 Home town blues	5151
344 Bad morning blues	5151
JAMES WAYNE. NO. 19th September, 1951.	5166,LP9144
345 Agreeable woman	5166,LP9144
346 Vacant pillow blues	5166
347 Two faced woman	(note: IM347 retitled 'A two faced man' and reissued on Imperial LP9144).
348 Bad weather blues	5160,LP9144
ALONZO STEWART WITH FREDOT DOMINO ORCHESTRA. c.1951.	5158
349 She won't be comin' home	5158
350 I love you	5158
351 Why did you lie to me	5158
352 You'll need my love	5158
MANNY NICHOLS. Houston, Texas. 1949. Acquired from FBE.	5162
353 Get going	5162,LP94006
354 No one to love me	5173,LP94000
355 Porgie me blues	5173,LP94000
356 Worried life blues	5173,LP94000
SHILLY JOE AND ORCHESTRA. c.1951.	5159
357 Second hand love	5159
358 Dinah	5159
359 Won't settle down	5187
360 Misery	5187
FRANK ASSUNTO AND THE DUKES OF DIXIELAND. NO. c.1951.	5174,LP9086,LP3005
361 Whispering	5174,LP9086,LP9234,LP3005
362 Sweet Georgia Brown	5157,LP9086,LP3005
363 Bourbon Street blues	(note: IM363 retitled 'Bourbon Street parade' and reissued on Imperial LP9234).
364 Glory of love	5157,LP9086,LP3005
THREE DOTS AND A DASH WITH BIG JAY MCNEELY AND HIS ORCHESTRA. c.1951.	5169
365 Let's do it	5169
366 I'll never love again	5169
367 True love	5169
368 That ol' blues	5169
LIL' SON JACKSON. Dallas, Texas. c.1951.	5165
369 Upstairs boogie	5165
370 All my love	5165
371 My little girl	5175
372 Big gun blues	5175
BIG JAY MCNEELY AND HIS ORCHESTRA. LA. 1951.	5169
373 The Deacon blows for Ray	5169
374 Tall brown woman	5170
375 Deacon rides again	5170
376 Blow, blow, blow	5170
377 Jay walk	5176
378 Five mile	5176
PAT'S DOMINO AND HIS BAND. NO. c.1952.	5180,LP9028
379 Reeling and rocking	5180,LP127,LP9004,LP9062
380 Goin' home	LP9259
381 Pat Man's hop	5208
382 How long	5209
T-BONE WALKER. LA. c.1952.	5171,5962,LP9098,LP9210,
383 Cold, cold feeling	LP9257
384 Hows for my baby	5171,LP9116
385 Get these blues off me	5181
386 I got the blues again	5181,LP9098
387 Through with women	LP9146
388 Street walking woman	5202,LP9146
389 Blues is a woman	5202,LP9098
390 I got the blues	5193,LP9116
HERB FISHER. c.1952.	5172
391 Tired of me	5172
392 Eyes full of tears	5172
393 I'll wait for you	5182
394 Ride, ride, ride	5182
JAMES WAYNE. NO. c.1952.	5696,LP9144
395 Hard to handle	5258,5624,LP9144
396 In love with you	5696,LP9144
397 Let's have a ball	5725,LP9144
398 Lover's return	5250,5725,LP9144
399RE Sweet little woman	
JEWEL KING. NO. c.1952.	5177
399 Round about love time	5177
400 Lost lover	5177
401 Guide me	
402 Freight train	



T-BONE WALKER. LA. c.1952.	5239,LP9146
403 Here in the dark	5246,LP9098
404 Blue mood	5247,LP9116
405 Every time	5261,LP9146
406 (I) Miss you baby	
BROTHER CECIL L. SHAW AND UNION SPIRITUAL HARMONIZERS. c.1952.	5179,LP9143
407 Jesus be my keeper	5179,LP9143
408 Pray on my child	
T-BONE WALKER. LA. 10th March, 1952.	5163,LP9146
409 Lollie Lou	5239,LP9146
410 Party girl	5311,LP9116
411 Love is just a gamble	5311,LP9146
412 High society	
BROTHER CECIL L. SHAW AND UNION SPIRITUAL HARMONIZERS. c.1952.	5185,LP9143
413 Jesus gave me life	5185,LP9143
414 See my Jesus by and by	
THE SILVERLIGHT QUARTET. 4th April, 1952.	5184,LP9145
415 Jesus lend me a helping hand in your name	5184,LP9145
416 Unfair deeds	
JOE HOUSTON. Houston. 1949.	5183
417 Ace of clubs	5173
418 Jump the blues	
419 Woe, wee hours	
420 Goodbye little girl	
L. C. WILLIAMS. Houston. 1949. Acquired from Freedom.	5195
421 All through my dreams	5195
422 Want my baby back	
no mx My baby went away	
(note: IM422 retitled 'Mean and evil' and given new master IM423, issued on Bayou 008).	
(note: IM421 retitled 'My darkest hour' and given new master IM424, issued on Bayou 008).	
ALONZO STEWART. ?LA. 14th April, 1952.	5188
423 For the first time	5188
424 Tell me mother	
425 Show me the way	
426 You were meant for love	
SIDNEY MILDEN. San Francisco. 15th April, 1952.	5189
427 Working woman	5189
428A Up the river blues	
429 Broke and busted	
430A Harping the boogie	
431 Thinking the blues	5189
432 Honey bee blues	5189
JOHN TRIPP. ?SF. 15th April, 1952.	5190
433 Letters, letters, letters	5190
434 Nobody's woman	
REV. G. W. KILMERS AND THE MOUNT CALVARY BAPTIST CHURCH CHOIR. ?Oakland. c.1946-7.	5191,LP9145
435 Testing faith	5191,LP9145
436 Fighting for Jesus	
PAT'S DOMINO AND HIS BAND. NO. 26th April, 1952.	5197,LP146,LP9028
437 Long lonesome journey	5197,LP9028
438 Poor, poor me	5202,LP149,LP9028
439 Trust in me	
440 Cheatin'	
JOE HOUSTON. c.1952.	5201
441 Thunderstorm	5196
442 Trouble, trouble, trouble	5196
443 Hurricane	
444 Bobby Sox ramble	
LIL' SON JACKSON. Fort Worth, Texas. 2nd June, 1952.	5200
445 Get high everybody	5200
446 Let me down easy	5200
447 My younger days	5200
448 I wish to go home	5200
BROTHER CECIL L. SHAW AND THE SILVERLIGHT QUARTET. ?Fort Worth, Texas. 2nd June, 1952.	5253,LP9143
449 I got Jesus in my heart	5253,LP9143
450 Heaven bells have called mother home	
SHILLY LEWIS. NO. 3rd June, 1952.	5194,LP9141
451 The bells are ringing	5194
452 Lillie Mae	
453 You're gonna miss me	
454 The gypsy blues	5224
TOMMY RIDGLEY WITH DAVE BARTHOLOMEW AND HIS BAND. ?NO. c. June, 1952.	5198
455 Lavinia	5198
456 I live my life	5223
457 Good times	5223
458 A day is coming	
BROTHER CECIL L. SHAW AND UNION SPIRITUAL HARMONIZERS. c. June, 1952.	5206,LP9143
459 Jesus my friend	5206,LP9143
460 Walk with me Lord	
BLAZER BOY. c.1952.	5244
461 Surprise blues	5199
462 Hornin' train	5244
463 Waitin' for my baby	5199
464 Joe's kid sister	
THE ORLANDS HARTING FOUR. ?NO. c. August, 1952.	5200,LP9145
465 I'm satisfied	5200,LP9145
466 Twelve gates to the city	

JOE HOUSTON AND HIS ORCHESTRA. ?LA. c. July, 1952.	5234
467 Tough enough	(note: IM467 retitled 'Sabre jet' and reissued on Bayou 004).
468 Windy City hop	(note: IM468 retitled 'Hoody' and reissued on Bayou 004).
469 Atom bomb	5213
470 Earthquake	5213
THE ORLANDS HARTING FOUR. ?NO. c. August, 1952.	5201
471 Mother rode that train	
472 Talk to Jesus	
TOMMY RIDGLEY. c.1952.	5203
473 Looped	5203
474 Junie Mae	
no mx Ding-a-ling	
475 Monkey man	5214
476 Nobody cares	5214
SHILLY LEWIS. NO. c. October, 1952.	5224
477 You're not the one	5208,5820
478 Gumbo blues	5380
479 Ain't gonna do it	5208,IM94004
480 It's so peaceful	
ARCHIBALD AND HIS ORCHESTRA. NO. c. October, 1952.	5212
481 Early morning blues	
482 House party blues	
483 Soon as I go home	IM94004
(note: IM483 retitled 'Great big eyes' and issued on Imperial 5212).	
484 Those little reds	
PAT'S DOMINO AND HIS BAND. NO. 27th October, 1952.	5231,LP9055
485 Mardi Gras in New Orleans	LP9227
486 Guess I'll be on my way	5209
487 Nobody loves me	
488 Dressing	
LIL' SON JACKSON. Fort Worth, Texas. c. October, 1952.	5218,IM94006
489 Black and brown	5204
490 Journey back home	5218,IM94006
491 Bad letter blues	
492 Rockin' and rollin' No.2	
T-BONE WALKER. LA. c. late, 1952.	5211,LP9086,LP3005
493 My baby left me blues	5205,LP3005
494 Come back to me baby	5205,LP3005
495 Fast woman	5221,LP9086,LP3005
496 I can't stand being away from you	
FRANK ASSUNTO AND THE DUKES OF DIXIELAND. NO. c. late, 1952.	5221,LP9086,LP3005
497 Slide, Frog, slide	5205,LP3005
498 Merry Widow waltz	5205,LP3005
499 Sweet Sue	
500 Do you know what it means to miss New Orleans	
CHRISTIAN JOHNSON FAMILY. c. late, 1952.	5207
501 I am His own	5207
502 Jesus will go my bail	
BROTHER CECIL L. SHAW AND SILVERLIGHT QUARTET. c. late, 1952.	5217,LP9143
503 Yes God knows	5217,LP9143
504 Have mercy my Father	5296,LP9143
505 A Christian's plea	5296,LP9143
506 Livin' my life for Jesus	
PAT MAN MATHIAS AND THE FOUR KITTENS. ?NO. c. November, 1952.	5211
507 Later baby	5211
508 When boy meets girl	
509 I can't go on	
510 Down the line	
GENE GILMORE. NO. c. late, 1952.	5215
511 I want to be with her	5233
512 Please baby	5215
513 Choo choo	5233
514 I like to boogie	
DAVE BARTHOLOMEW AND HIS ORCHESTRA. NO. c. 1952-3.	5210
515 Who drank my beer while I was in the rear	5210
516 Little girl sing ting a ling	
517 Country girl	
SHILLY LEWIS. NO. c. 1952-3.	5219
518 I'm so sorry	5219
T-BONE WALKER. LA. c. 1952-3.	5216,LP9146
519 I'm still in love with you	5228
520 Got no use for you	5228
521 Railroad station blues	
522 Long distance blues	
BIG JAY MCNEELY AND HIS ORCHESTRA. LA. c.1952-3.	5219
523 Jet fury	5219
524 Deacon's express	
PAT'S DOMINO AND HIS BAND. NO. c.1953.	5231,LP127,LP9004,LP9062
525 Going to the river	5214,LP9009
526 I love her	5214,LP9009
527 The second line jump	
LIL' SON JACKSON. c.1953.	5229,Post 2014
527 Lonely blues	5229
528 Freight train blues	(note: IM528 retitled 'No money' and reissued on Post 2014).
529 How long	5312
530 Good ole wagon	5312
531 Blues by the hour	5286
532 Pulp wood boogie	
533 Losin' my woman	
534 Trouble don't last always	5286

COMMENTS TO CEDRIC J. HAYES (TO BE CONTINUED)
24, Bodley Road,
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ENGLAND OX4 3UA

RAGGING the CLASSICS

JOHN SAM LEWIS

Francis Macmillen

**** THE MAN FROM MARIETTA - PART 3 ****

MORE ON FRANCIS MACMILLEN

(continued from RR 231/2)

Some additional material on Francis MacMillen has turned up since I wrote the original article. James F. Dixon, whose request for information about the violinist galvanized me into putting my own material together, added a correction for MacMillen's dates. In the first installment (RR, 229/30, June, 1987), I gave MacMillen's birthdate as October 4, 1885. That is incorrect. The date should be October 14. Jim Dixon says that the October 14 date appears on the bronze plaque on the side of his Marietta, Ohio home. I checked my own files which also give the October 14 date. It appears that I must have misread my own notes when I typed the article.

As for the date of MacMillen's death, 1972 was the year Brooks Morris, the founding conductor of the Fort Worth Symphony Orchestra, and a long-time friend of the violinist, gave me. Charlie Shields, of Frankfort, Illinois, reported to Jim Dixon that the 1984 edition of Baker's Encyclopedia gave not only the October 14, 1885 birthdate, but also reported that MacMillen died in Lausanne, Switzerland, July 14, 1973. By coincidence, I was in Lausanne late in June, the month that the first installment of "The Man from Marietta" appeared. If I had seen the Baker's article then, I could have checked the date of death there and possibly could have visited the gravesite, assuming that MacMillen had been buried in Lausanne. Unfortunately, I didn't receive James Dixon's card until late in July, after I had returned to Texas.

Further information about MacMillen has come from Emil Pinta, the compiler of the Chronologic Jan Pearce Discography (reviewed by Len Kunstadt in the same issue of RR that contained the first installment of the MacMillen article). Emil sent copies of two features on MacMillen that had appeared in the Ohio State Journal of May 17, 1903 and May 8, 1904.

The earlier of the two articles reported MacMillen's debut concert at the Salle Erard in Brussels. The article does not report MacMillen's program but did say that he received an ovation to the delight of his Belgian patron, a Dr. Dantz, and his teacher, the eminent César Thomson. Unfortunately, while MacMillen was taking his bows, a messenger waited in the wings to inform the young violinist of his father's death.

The 1904 Ohio State Journal article mentions MacMillen's debut recital, but gives the Vauxhall as the venue rather than the Salle Erard. The later article does include the program MacMillen played at the Queen's Hall (destroyed during the London blitz in 1940) with the Queen's Hall Orchestra conducted by Mr. Henry J. Wood (later Sir Henry). MacMillen played no less than three concerti and two shorter works at this 1904 concert. Naturally, one of the concerti was his "big piece," the Goldmark. The other two were the Bach E-Major and the Paganini Concerto No. 1. This program lists the key of the Paganini as D-Major. For non-violinists, we should explain that the original key of the concerto was E-Flat, but that the soloist would play in D with his violin tuned a semitone sharp. Paganini presumably thought that the effect of the mistuned violin would be "more brilliant" (Paganini was an inveterate show-off). Nowadays, most violinists play the concerto in D-Major, and that appears to have been the case on this occasion.

The two shorter works MacMillen played, accompanied by one Haddon Squire at the piano, were a movement from Reiss' Suite in G and César Thomson's "Pas-sacaglia" (Variations on a Theme by Handel). I am not familiar with the Reiss, but the Thomson is pretty tricky.

This Ohio State Journal article also gives a program MacMillen played at St. James' Hall in London in collaboration with a pianist named Ella Spreva. The two soloists performed the Schumann Sonata in a-minor together. MacMillen played the Bruch g-minor Concerto, accompanied by Haddon Squire, as well as several Short-er works including a Paganini Caprice. Unfortunately the copy I received was too dim for me to make out which of the 24 Caprices in Paganini's Op. 1 MacMillen played.

In the original article I had spelled the violinist's name as Macmillen because that was the spelling my sources gave, but both of the Ohio State Journal articles gave it as MacMillen. Since Francis Rea MacMillen's father was well known as an editor and a politician in Ohio, one assumes that MacMillen is correct.

My thanks to Messrs. Dixon, Shields, and Pinta for all this valuable information.

OHIO STATE JOURNAL MAY 17, 1903



Francis MacMillen.
Young Ohio Violinist Who Recently Scored a Success in Brussels.

(Special Cor. Ohio State Journal.)
BRUSSELS, April 22.—If the "bravos" of a multitude, the echoes of royalty and masses alike, constitute a success, it may well be said that the debut of Francis MacMillen, the young American violinist, who has been studying in European musical conservatories for the last six years, which took place last night, was nothing short of phenomenal.

Beginning his career at the age of five, attaining the preliminaries under the tutelage of that famous old master, Bernard Listeman of the Chicago Musical college, captivating Berlin musicians by his wonderful talent, being declared the laureate of the Brussels Royal conservatory one year ago, a winter spent as the lion of Belgium musical circles capital, his debut concert given last night in the Salle Erard served as a climax to a triumph which eclipsed anything ever before achieved by an American artist in Brussels and stamps the young violinist as a virtuoso of the first rank.

The climax of the evening was only reached at the conclusion of the program, which included the masterpiece of violin literature. Accompanied as he did, the execution of the entire recital

program unassisted, save by a piano accompanist, the feat of completing it without a falter, was in itself remarkable, but to give to it an expression, tone, an execution worthy of a Thompson or a Ysaye, was something not anticipated by the throng which had gathered to hear the young man and which filled the hall to the limits of its capacity.

As he brought the evening's entertainment to a close with an artistic sweep of the bow, the audience arose en masse and accorded young MacMillen an ovation such as is seldom given to even the greatest. Men and women by the score surrounded him and showered upon him congratulations in every tongue. Women threw their dainty kerchiefs in the air and wept and laughed in turn. So demonstrative was the crowd that Dr. Dantz, the eminent Belgian physician, who has been among the young American's patrons during his residence in Brussels, was compelled to order him to the dressing room.

During the execution of the program a score of critics, the lack of Belgium, who had assembled to approve or disapprove young MacMillen, sat as if spellbound. With one accord they made their way to the artist's room, demanding his photograph and autograph, declaring that without question the concert was the most remarkable in the history of Brussels' musical events. The

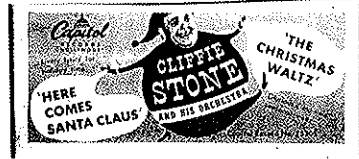
Salle Erard's manager, himself a connoisseur, emphasized the triumph by declaring, "MacMillen, this is the greatest and ever achieved in this hall. Allow me to congratulate you."

As an incident of the evening the tenderness of the young man's mother, Caesar Thomson, was noted. This in itself a rare compliment, as seldom is it considered policy for a father to attend the "disciple's" debut. Standing near the platform on which the young virtuoso appeared, the son, after every number, gave appreciation to the work of young MacMillen and smiles and gestures and shared in all ways in the triumphs of the evening. Perhaps the old adage that "we are take the bitter with the sweet" never better exemplified than on this occasion. While young MacMillen smiled and gestured and shared in all ways in the triumphs of the evening, the young virtuoso appeared, the son, after every number, gave appreciation to the work of young MacMillen and smiles and gestures and shared in all ways in the triumphs of the evening. Perhaps the old adage that "we are take the bitter with the sweet" never better exemplified than on this occasion. While young MacMillen smiled and gestured and shared in all ways in the triumphs of the evening, the young virtuoso appeared, the son, after every number, gave appreciation to the work of young MacMillen and smiles and gestures and shared in all ways in the triumphs of the evening.

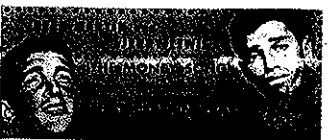
At present he is preparing for debut concerts in Paris, Berlin and London and expects to tour America next fall, making his initial appearance in New York and Boston.

Comments to John Sam Lewis, P.O. Box 1944, Univ. Sta., Arlington Texas 76019

** CAPITOL 15000 SERIES 78 RPM OCT. 1947 to MAR. 1949 **
compiled by BILL BENNETT



15192	STAN KENTON & ORCHESTRA	"Harlem Folk Dance (145)	113-A
		"Eager Heaver (159)	112-A
15193	STAN KENTON & ORCHESTRA	"Concerto To End All Concertos (1) (382)	1222-3
		"Concerto To End All Concertos (2) (382)	1223-4
15194	STAN KENTON & ORCHESTRA	Maohito	1805-
		"Artistry In Boogie (273)	1136-2
15195	STAN KENTON & ORCHESTRA	"Southern Scandal (202)	342-4
		"Painted Rhythms (250)	779-5
15196	STAN KENTON & ORCHESTRA	"And Her Tears Flowed Like Wine (166)	249-1
		"Tampico (202)	341-4
15197	STAN KENTON & ORCHESTRA	"Do Nothin' Till You Hear From Me (145)	111-A
		"Just A-Settin' And A-Bookin' (229)	777-2
15198	STAN KENTON & ORCHESTRA	"His Feet's Too Big For De Bed (361)	1279-2
		"Down In Chi-Ham-Hum (449)	1638-6
15199	STAN KENTON & ORCHESTRA	"4 Months, 3 Weeks, 2 Days, 1 Hour Blues (250)	893-2
		"Rika Jika Jack (273)	1135-3
15200	JO STAFFORD	"White Christmas (319)	999-5
		"Silent Night (319)	1225-3
15201	KING COLE TRIO	Laguna Mood	2213-
		"The Christmas Song (311)	981-
15202	GORDON JENKINS & ORCH.	"I'm Always Chasing Rainbows (106)	19-
		"White Christmas (124)	64-
15203	JULIA LEE & BOYFRIENDS	Christmas Spirit	2462-
		Charminae	2479-
15204	TEX RITTER	Merry Christmas Polka	3141-1
		"Christmas Carols By The Old Corral (223)	743-4
15205	CLIFFIE STONE & ORCH.	Here Comes Santa Claus	2740-5
		The Christmas Waltz	1741-1
15206	WESLEY TUTTLE	White Christmas	
		What I Want For Christmas	
15207	J. STAFFORD & G. MACRAE	Say Something Sweet To Your Sweetheart	
		Bluebird Of Happiness	
15208	BENNY GOODMAN & ORCH.	On A Slow Boat To China	2370-7
		I Hate To Lose You	3054-
15209	MARGARET WHITING	What Did I Do?	3030-4
		Heat Wave	3144-4
15210	RED INGLE & NATURAL 7	Oh, Nick-o-Deemo	2772-A
		GERUTAN TOR	3420-2
15211	BOBBY SHERWOOD & ORCH.	Floatin'	1152-
		Let's Eat	1153-
15212	MERLE TRAVIS	Leave My Honey Bee Alone	
		"T" For Texas	
15213	WALLY FOWLER	Hold That Temper Down	
		If I Had My Life To Live Over	
15214	ANDY RUSSELL	"Bessie Mucha (149)	144-A
		Amor (156)	227-3
15215	TEX RITTER	"Jingle Jangle Jingle (110)	26-
		"There's A New Moon Over My Shoulder (174)	115-A
15216	THE PIED PIPERS	Mind If I Love You?	309-2
		Rendezvous With A Rose	3424-4
15217	SNOKEY ROGERS	Ball Of Fire	3200-2
		Hair Of Gold, Eyes Of Blue	3441-5
15218	JO STAFFORD	By The Way	
		In The Still Of The Night	
15219	ARTIE WAYNE	Sleepy Baby	
		Little Mr. Future President	
15220	"SCAT MAN" CROTHERS	Riff's Blues	3234-
		Mabel The Lush	3236-
15221	FOY WILLING	Just A Little Lovin'	
		Lay Your Little Head On My Shoulder	
15222	MARGARET WHITING	"My Ideal (134)	57-A
		"Moonlight In Vermont (182)	295-2
15223	ALVINO REY & ORCHESTRA	"Guitar Boogie (318)	997-4
		"Hama Blues (390)	1292-5
15224	KING COLE TRIO	A Woman Understands	1995-
		Lillette	2929-2
15225	JACK SMITH & CLARK SIST.	Lavender Blue	2197-3
		The Matador	2713-3
15226	KAY STARR	A Faded Summer Love	2618-
		You Were Only Fooling	3480-
15227	THE STARLIGHTERS	Cherokee	
		In One Ear And Out The Other	
15228	ERNIE FELICE QUARTET	Love Me Or Leave Me	
		Oodles Of Boodle & Batches Of Soratch	
15229	CLIFFIE STONE & ORCH.	I Don't Know Why I Love You	2745-4
		The Crawford Song	238-1
15230	SHUG FISHER & RANCH TRIO	"His Rocking Horse Ran Away (155)	236-2
		"Doctor, Lawyer, Indian Chief (220)	714-3
15231	BOBBY SHERWOOD & ORCH.	"Elk's Parade (107)	AM02699
		Sherwood's Forest (286)	1149-3
15232	PEGGY LEE	Love, Your Spell Is Everywhere	
		So Dear To My Heart	2621-
15233	THE PIED PIPERS	It's Whatcha Do With Whatcha Got	2778-4
		Tee, We Have No Bananas	2899-
15234	SKITCH HENDERSON & ORCH.	Maybe	
		Cornish Rhapsody	



15235	THE SPORTSMEN	The House Is Haunted	
		The Sleigh	
15236	JIMMY WAKELY	Walkin' The Sidewalks Of Shame	
		Mine, All Mine	
15237	SONNY TERRY	Harmonica Rag	1725-
		Early Morning Blues	2511-
15238	ANDY RUSSELL	"Magic Is The Moonlight (175)	323-A
		"Anniversary Song (368)	1594-6
15239	FREDDIE SLACK & ORCH.	"Riffette (129)	53-A
		"Cuban Sugar Hall (172)	253-1
15240	KING COLE TRIO	Rex Rumba	1083-
		Kee-No, Ky-No	3493-
15241	JOHNNY MERCER & P.P.	Down Among The Sheltering Palms	3097-
		"One For My Baby (10064)	1221-
15242	NICK LUCAS	Tip Toe Through The Tulips	
		Side By Side	
15243	JIMMY WAKELY	I Love You So Much It Hurts	
		I Don't Want Your Sympathy	
15244	CHUY REYES & ORCH.	Tambo	
		The Wedding Rumba	
15245	JESSE PRICE & BLUES BD.	What's Happening?	1772-
		Mistreated	2320-
15246	THE PIED PIPERS	"Dream (185)	512-2
		"The Whiffenpoof Song (20131)	2074-4
15247	DENNIS DAY	"Phil The Fluter's Ball (104)	10-A
		"Daddy Boy (10015)	
15248	STAN KENTON & ORCHESTRA	Don't Want That Man Around	1639-
		Harlem Holiday	2942-
15249	DEAN MARTIN, JERRY LEWIS	The Money Song	3494-4
		That Certain Party	3495-2
15250	MARTHA TILTON	I Like It Better All The Time	
		"I'll Remember April (105)	21-
15251	JACK GUTHRIE	Answer To Moonlight And Skies	
		In The Shadows Of My Heart	
15252	RENE TOUZET & ORCH.	Impia	
		Quien Sabe?	
15253	RED NORVO BOP SEPTET	I'll Follow You	2626-
		Bop	2644-
15254	COLEMAN HAWKINS ORCH.	"Stuffy (205)	576-6
		"It's The Talk Of The Town (205)	596-3
15255	CELE BURKE & ORCH.	"From Twilight 'Til Dawn (136)	AM02686-3
		"Lovely Bannah (136)	AM02689-2
15256	TEX RITTER	"Jealous Heart (179)	288-A
		"I'm Gonna Leave You Like I Found You (253)	289-2
15257	TEX RITTER	"Someone (132)	27-
		"You Two-Timed Me One Time Too Often (206)	629-2
15258	TEX RITTER	"Have I Stayed Away Too Long? (147)	116-2
		"I'm Wasting My Tears On You (174)	117-B
15259	TEX RITTER	"We Live In Two Different Worlds (179)	290-A
		"Green Grow The Lilacs (206)	639-1
15260	TEX RITTER	"Have I Told You Lately That I Love You? (296)	1303-3
		"Love Me Now (327)	744-2
15261	TEX RITTER	"Long Time Gone (253)	303-2
		"When You Leave, Don't Slam The Door (296)	1305-2
15262	TEX WILLIAMS W. CARAVAN	"The California Polka (302)	1323-2
		"I Got Texas In My Soul (333)	1322-2
15263	MERLE TRAVIS	"Divorce Me C.O.D. (290)	
		"Steel Guitar Rag (384)	1604-2
15264	MERLE TRAVIS	"Cincinnati Lou (258)	1033-
		"No Round, So Firm, So Fully Packed (349)	1482-1
15265	MERLE TRAVIS	"No Vacancy (258)	
		"Missouri (290)	
15266	JACK GUTHRIE	"The Oklahoma Hills (201)&(48016)	424-3
		"The Oakie Boogie (341)	1498-4
15267	WESLEY TUTTLE	"I Dreamed That My Daddy Came Home (194)	
		"With Tears In My Eyes (216)	
15268	WESLEY TUTTLE	"Datour (233)	871-2
		"I'd Trade All Of My Tommorrow (398)	
15269	WALLY FOWLER	"Dance Bones Gwine To Rise Again (315)	
		"On The Jericho Road (315)	
15270	J. STAFFORD, G. MACRAE	My Darling, My Darling	3462-4
		Girls Were Made To Take Care Of Boys	3461-4
15271	TEX WILLIAMS W. CARAVAN	Big Hat Polka	1798-2
		Life Gits Ties-Jus, Don't It?	3463-2
15272	ALVINO REY & HIS ORCH.	Raggin' The Scale	
		He's Not Worth Your Tears	
15273	BARCLAY ALLEN & RHYTHM 6	Siboney	
		Tee For Tee	
15274	JOE ALEXANDER	I Never Had A Chance	
		So Long, Darling	
15275	SPIKE HASKELL JOLLY MIL.	The Small Town Band	2266-
		The Minot Schottische	

(TO BE CONTINUED)

13 (SEND ALL COMMENTS TO BILL BENNETT, 61 WEDGEMAN ROAD, EAST BURWOOD, 3151, VICTORIA AUSTRALIA)

THE AMERICAN DANCE BAND DISCOGRAPHY
1917-1942
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VOLUME 2
AMERICAN DANCE BAND DISCOGRAPHY
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BILL FRASE
1957 Drew Ave. S.
Minneapolis Mn
55416
STEVE ABRAMS
1600. 44th. Ave.
San Francisco Calif
94122
(continued from RR 231/32)
CORRECTIONS AND ADDITIONS TO BRIAN RUST'S
AMERICAN DANCE BAND DISCOGRAPHY SERIES 3 (C)
compiled by BILL FRASE

Mx 147732 take 3, add SR 1052-F as The Paramounteers.
 Mx 147857 take 3, -VIK
 Mx 147861 take 2, Mx 147862 take 3, add Puritons 1042-S to both.
 Mx 148070, 148190, 148192, 148389/90/91/92 all take 2
 Mx 148071-2 both take 3. Mx 148181 take 1, -VIK
 Mx 148190 -VIK as "KY"
 Mx 148389/91 -VIK as "FF", vx 148392 -VIK as "JA"
 1544 ARTH ROSS also pseudo on Har 772-H, 777-H for BRHS
 SAM ROSS AND HIS SILVERCREEN ORCHESTRA!
 To Mx 1998 add take 4, -v Tom Low (Who sounds like Cliff Weston)(Nottera
 Mx 1999 -- Larry(Murphy)-Tom(Low)-Larry(?)
 Strike Me Pink (If I Don't Think I'm Falling In Love) in Mx 2004-2 and
 has --Larry Murphy
 Going! Going! Gone!! in Mx 2003-2 --L-T-L
 1545 Add: ROYAL STAR TRIO Pseudo for Joe Green on Cam 1198, Lin 2661, Re 42
 THE FOURERS also pseudo for Sam Lanin on Re 8701, and for Clicquot Club
 Ensembles on Cr 81445, 81418.
 Add: ROYAL ROMBOES Pseudo for 7 Little Polar Bears on Re 288
 Add: ROYAL JAZZ SEVEN Pseudo on Royal 10136, 10137 for Frisco Sync.
 Add: ROYAL QUARTETTE Pseudo on Pur 11227 for Novelty Trio
 ROYAL D.O. The 2 listed Mx's follow ones by Joe Gumin. May be his O.
 This was also a pseudo as follows:
 Dick Cherwin: Bwy 1296
 Fred Rich: Bwy 1297
 A. Schubert: Bwy 1204, 1252, 1256
 Lou Gold: Bwy 1295, Pr 20736, Emb 8018
 ROYAL MARIMBA BAND/PLAYERS also pseudo for Dixie Marimba Players on
 Or 1886, Cr 81350, Ap 41162, and several Banners.
 ROYAL TROUBADOURS Mx 9927/8 has a scale. At least some copies of
 Acco G-15960 are as Jeffries & his Rialto O.
 1546 To Mx X-41 add Mto S-1719 as Shurtlesbury D.O.
 To Mx X-53-B add Ont 3266
 To Mx X-162-A add Mto S-1709 as Marcote D.B.
 To Mx X-163 add Mto S-1697
 To Mx X-245-A add HGS 2013
 To Mx X-306 add HGS 2008
 1547 Mx 143166 take 3, Mx 143301 take 2, Mx 144156 take 2--AH
 Mx 144157 take 3, --AH, Mx 144158 take 3
 Mx 144455 take 1, Mx 144456 take 2, Mx 144457 take 1, -no., and is
 a Spanish Fox Trot.
 Mx 144683 take 3, Mx 144684 take 1, Mx 144685 take 2
 1548 DAVE HUBBHOFF O.: Mx E-29659 --PM
 Mx E-29660 --PM
 HENRY MUSSELL O.: Mx W-28497, 28499, 26205, 26206 all take A
 1550 Bees Knees in Mx 9645
 Magic Eyes in Mx 10453
 Beside A Babbling Brook in Mx 10461
 Some copies of Br 2422 are DREAMY Melody pressed from remake Mx 10574
 Ritz Hotel in Mx 11059
 Shim-We-Shu-Wabble in Mx 11063
 Chaconnette in Mx 11633
 Bonnie in Mx 11636
 1551 Copenhagen in Mx 14017
 My Rose Marie in Mx 14018
 A Sunkist Cottage in California & Old Pal coupled on Br 2815
 1552 Oh, How I Miss You Tonight in Mx 15365
 Ukulele Lady in Mx 15368 and has no vocal
 DAN RUSSO: Add session July 2, 1924:
 Mx C-3763- (You Made Me Love You) Why Did You?-- Br rejected
 Mx C-3764- An Old Italian Love Song "
 1553 Mx C-4019 take B
 JOE RYAN:
 Mx 9055 takes 1-3, this equiv. to Mx 4144-- ; add Bwy 1325 as The
 New Yorkers, Chg 859, Cr 1727 both as Baltimore Soc. O., Ap 41046 as
 The Bostonians, Cr 81205, SL as "RL" on Bwy, as "LH" on Chg.
 Mx 9061 take 3, add Ban 6566 as Bostonians, Or 1752 as Deans Smith.
 Mx 9054 take 3, add Bwy 1325 as The New Yorkers, Chg 9308, Imp 2221,
 Ap 41074, Emb 8067
 To Mx 9147 add takes 1-2, Or 1766 as Bostonians, Cam 0114, Re 1132,
 Ap 41065.
 To Mx 9148 add Bwy 1346 as Roland Lance "BaritoneSolo - Orsh. Acc.",
 Or 81289 as Canopus 8078, Or 1770
 To Mx 9149 add Bwy 1340 as Robert James & his O., Or 1767 as Bostonians
 Cr 81234 as Bud Carlton's O., Ap 41077, Ho 1134
 Add: RONALD SACHS & HIS ORCHESTRA Pseudo for Nat Shilkret on Timely
 Tunes C-1576, C-1582, C-1584.
 1554 Add: ST. LOUIS HOT SEVEN Pseudo on Or 186 for Sam Lanin
 Add: SALLIE'S NOVELTY ORCHESTRA Pseudo for Ben Selvin on Melva 8009, 80
 The Mystery Man in Mx 2976, correct Ho 612
 Mx 2973 correct Ro 620
 Mx 2974 correct Ro 626
 Mx 2975 correct Ro 611
 Mx 3180 take A, correct Cam 8265, Re 688, Lin 1?
 1555 Mx 3816-A probably Bob Haring. See P. 756 additions.
 Harry Salter also used as pseudo on Dn A-1 (She's A Great Great Girl)
 for Sam Lanin.
 Full O' Pap also on World 31104 as World D.O.
 1556 Nobody Knows And Nobody Seems To Care also on World 31126 as World D.O.
 Operaphone 31126 as Broadway D.O.
 Peggy in Mx 68082
 Add: Mx 68208 Bo-La-Bo P 22286
 Mx 68633 The Love Nest on P 5650 as Pathe D.O.
 The Love Nest on P 22412 is Mx 68678, and add Op 31158 as Joe Johnson's
 Novelty Orchestra.
 Chill Bean in Mx 41367-1, add Med 8219.
 1557 Add: Mx 1236-B Humming Ct C-3044
 Won't You Come Along? in Mx 68441
 Add: Wyoming OG L-1064, Ct C-3046
 I Told You So in Mx 41513-3
 To Moonbeams add Re 925
 Add: Mx 41607-1 Spread Yo' Stuff on Re 929
 Crooning on Re 938. These Regals all as Daniel's DO, or Daniel's
 Famous O.

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DIGGIN' THE GROOVES
BOB DAVENPORT

Another very "dry" period I'm afraid as far as reissue LP's are concerned. I had hoped things would pick up after that dismal last of new things reported on in the last issue. Anyway, here's all the news I have at this time:

From Joyce Music (Box 1707, Zephyrhills, Fla 34283), five new releases:

JRC-1205: Another in the series "Stan Kenton Concert In Miniature Encores" series, this one from the Hollywood Palladium on 18 Jan 1953, with the Kenton band in fine form!

Ajazz-520 Here we find Dinah Shore in the "Big Band Vocalist Series, and a bit of a mystery. Jacket notes have no info., but it appears to me that these must be air shots and/or things taken from movies. As far as I know the only Dinah recorded items with a band were with Xavier Cugat, and none of these are on this LP.

The next four items are very interesting and new from Joyce. These are picture record series, as follows:

PIX-1: Here is the Harry James Band from 1941 & 1945 air shots. Vocals by Buddy DeVito, Kitty Kallen and Johnny McAfee. Great James!

PIX-2: Another air shot, this one from NY on 2/25/45 with the Tommy Dorsey Band, featuring the late Buddy Rich on drums, and vocals by the Sentimentals, the Sentimentalists, Frankie Lester, Bonnie Lou Williams, and Lucy Ann Polk. Dorsey fans will love it.

PIX-3: Afraid I can't give much info on this one as I did not get a copy, but it is shown on the back of another jacket as being available in this series, and it's the Dick Haymes Show.

PIX-4: This one is called "The Unissued Ralph Flanagan", and the source is a mystery to me as some were issued commercially, but these are mostly very short versions of an all instrumental program. (11 selections on Side 1, and 13 on Side 2)

From England a very interesting item, especially for fans of the late Al Bowlly, and Ray Noble. It's titles "Al Bowlly In New York", on Joy D-288, and was produced by my old friend Frank Wappat. If you're interested and can't find it at your local record specialty store, write to me and I can supply an address of a store in England that will ship it to you. - Some of these selections are by Al with the Noble band, some as a soloist with backing by Noble, and Victor Young. Nice pressing.

So, I'm afraid, that's it for this time. Your comments, etc. (including info on my custom taping service) should be addressed to Bob Davenport, 221 Prune Tree Dr., Healdsburg, Ca 95448.

SAMUEL B. CHARLICKS
and
LEONARD KUNSTADT
JAZZ

A History of
the New York Scene

Dixieland, ragtime, swing, bop and progressive—you can dance it, feel it, hear it or swing it; but it's all Jazz, and New York is its Mecca.

This is an illustrated, colorful history of the musical idiom called jazz and the way it blossomed in the shadow of the skyscraper city that gave it stature, New York.

The original "jazz" grew out of Negro music of the 1890's and into rhythmic entertainment first heard formally at Carnegie Hall in 1913. The toe-tapping, catchy, syncopated "ragtime" merged with the temper of the times and was popularized by long-forgotten men like Jim Europe and Scott Joplin. From New Orleans came the first musical style to be called jazz, played by That Creole Band and the Original Dixieland Five, and associated with vaudeville and a young newcomer who played a mean horn, Louis Armstrong. The indefinable "blues" and its singers hit New York in 1910 and jazz became a symbol of immorality. Four years later it was fashionable again, and Paul Whiteman played his first concert at Aeolian Hall. In the Thirties crowds flocked to hear Chick Webb, Fletcher Henderson and Duke Ellington playing at the fabulous Roseland, Arcadia and Savoy ballrooms.

The pace changed and the tempo quickened into "swing" which was synonymous with Cab Calloway, Jimmie Lunceford, Count Basie and Benny Goodman.

Then variations on the swing theme led men like Thelonious Monk, Milt Jackson, Miles Davis and Dizzy Gillespie to a new school, "progressive."

This book is a chronicle of the musicians, bands and songs, the drama, fortune and heartbreak of a music called Jazz, and the city that molded it, mothered it and made it famous.

Contents

Introduction	8
1 "The Only All-Water Route to Coney Island"	13
2 Castle Walk	23
3 "Treenanisha"	43
4 That Creole Band	51
5 "Hellfighters"	63
6 50 Joy Whooping Sultans of High-Speed Syncopation	73
7 The "Crazy Blues"	83
8 "If You Crave Those Jazz Moanin' Blues..."	95
9 Shuffle Along	109
10 Original Fives and Little Ramblers	119
11 "It Is for Jazz"	131
12 The Gang	145
13 A Number of "Californians"	159
14 Fletcher Henderson	165
15 "The World's Most Beautiful Ballroom"	185
16 Swalls, the Lenox, the Nett...	193
17 The House that Milk Built	207
18 "Cake Walking Babies from Home"	223
19 "Hi-De-Ho"	239
20 Chick	253
21 Ipana Troubadours	261
22 "The Harmful Little Armful"	273
23 Count Basie	283
24 "Harlem River Quiver"	293
25 "Nobody from New Orleans Can Do that Thing"	311
26 Dizzy	323
27 "... Fast and Light—and No Vibrato"	329
28 Toward the Future	343
29 A City's Music	353
Notes	361
Bibliography	363
Appendix of Available Recordings of New York Jazz	364
Photo Credits	369
Index	371

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